

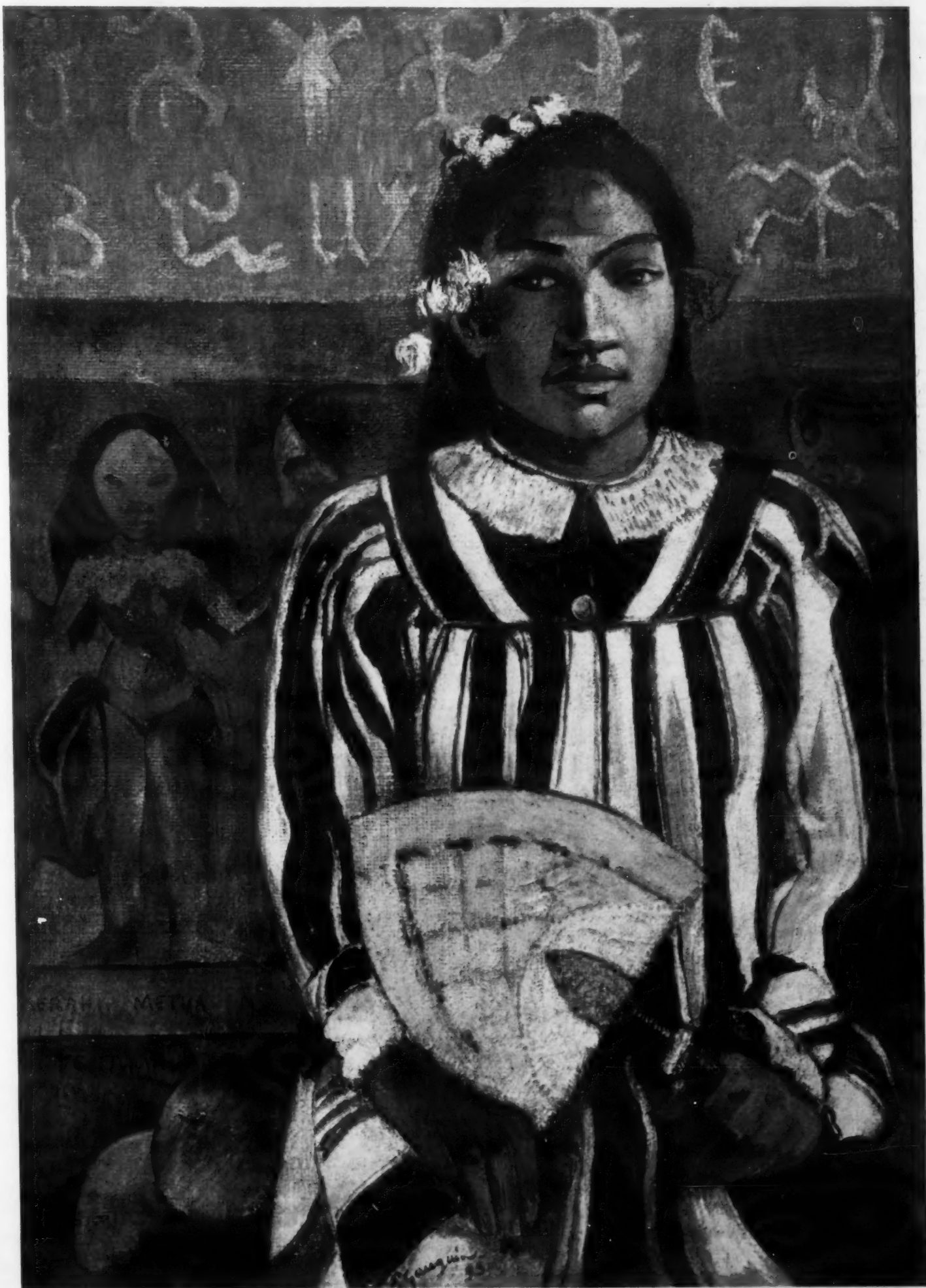
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ART NEWS

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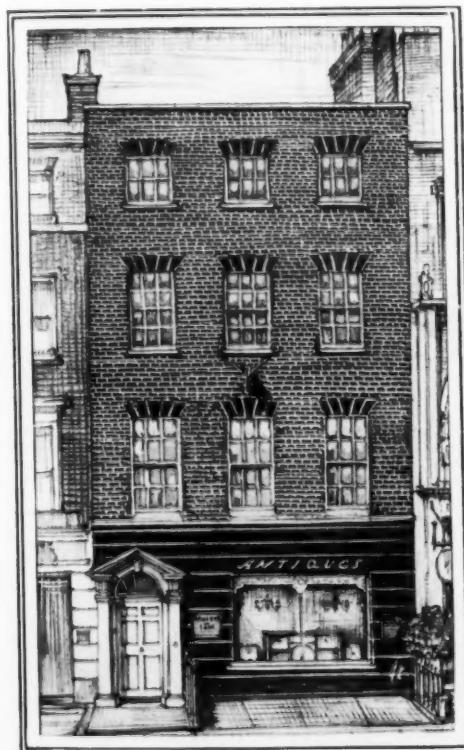
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VOLUME XXXVI

NUMBER 23

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JADES

BRONZES

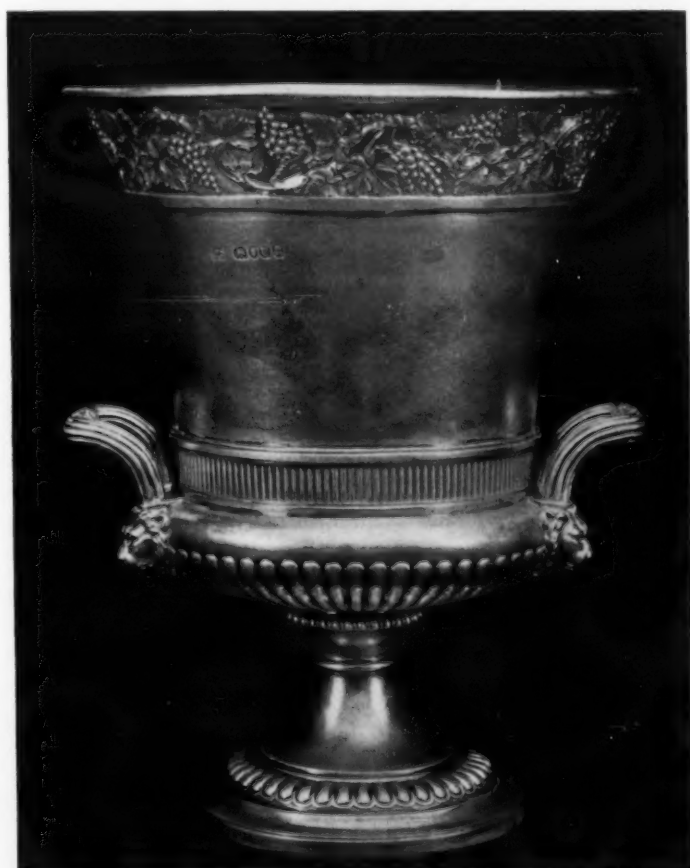
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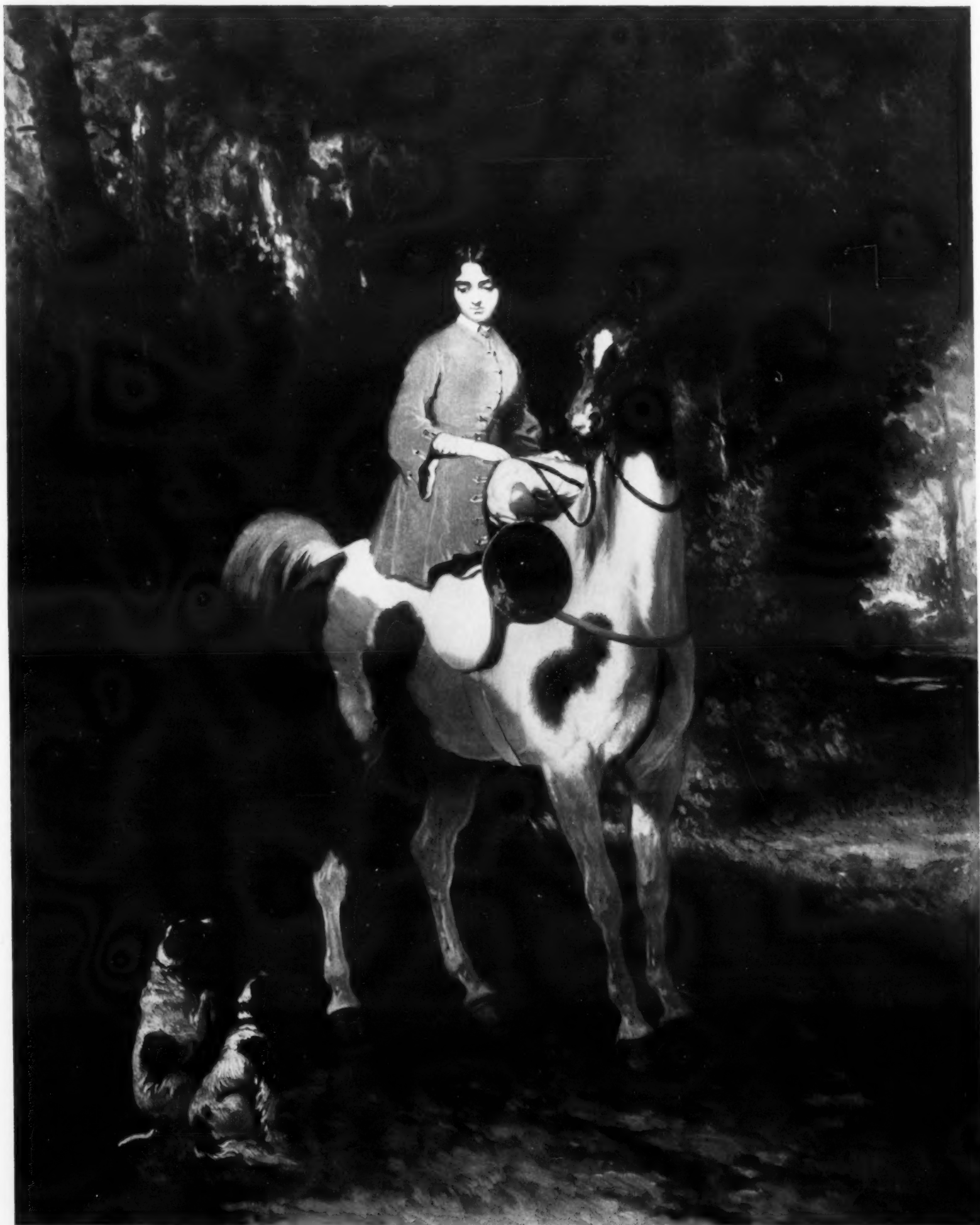
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BY A RARER FRENCH CONTEMPORARY OF BEN MARSHALL: DE DREUX'S "WOMAN RIDING"

Delicate and spirited, the equestrian scenes of Alfred de Dreux (1810-60) form an important link between the Romanticism of Géricault and the more penetrating, factual observation of Degas. The foremost fashionable painter under the reigns of Louis Philippe and Napoleon III, Dreux's canvases injected such new life into the conventionalized English sporting scenes of the eighteenth and nineteenth century that he was called upon to execute many commissions in the British Isles, including one for Queen Victoria. Equally, in their exoticism and individuality, do his paintings contrast with the dry and characterless genre of Rosa Bonheur. To these qualities the French artist brings the glowing color which is to be seen in the red jacket of the fair amazone and in the rich greens and blues of the sylvan background, and a stylized perception of motion which we are to find later in the horses of Toulouse-Lautrec and Constantin Guys.

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THE ART NEWS

MARCH 5, 1938

DE DREUX & HIS CONTEMPORARIES

An Exhibition of French XIX Century Equinists

BY ROSAMUND FROST

ALONG with their generally conceded prior right to empire building, the British nation has for the past two centuries exercised an intimidating moral ascendancy in the realm of sport, and of horseflesh in particular. Innumerable have been the jokes at the expense of the unwary Latin who transgressed the rigid code of national behavior imposed by shooting, hunting and the turf—jokes which even today, though Continental cavalry regularly outdoes the English team, still find an audience.

That in spite of chauvinistic prejudices Degas could impose his racing subjects over English provincial riding and coaching scenes is a tribute to the internationality of art. Equally remarkable is De Dreux, French dandy and fashionable sporting painter of the first half of the nineteenth century, whose canvases surpass English competitors of the period as much for their Gallic incisiveness and sharp characterizations as for the painterly qualities which won for this French rival of Ferneley, Landseer and Morland recognition on both sides of the Channel.

A selection of De Dreux's works, all too rarely seen in America, forms a delightful and spirited exhibition at Messrs. Arnold Seligmann, Rey & Company. They are accompanied by a number of his French contemporaries "in the manner of," for, like all outstanding artistic personalities, his stylistic

influence was considerable. Under his hand the horse, though a descendant of Rubens' whirlwind chargers and influenced by Géricault's Napoleonic heroics, is refined into the fiery, spectacular yet docile creature of the Romantics—an animal as highly strung as the original Godolphin Arab, but which responds nevertheless to the slight hand of the lovely *chatelaine* who rides him. In the temperament and individuality of these "*bêtes fines et ardentes*" he has foreshadowed the vicious, mettlesome hacks that endanger the lives of Constantin Guys' carriage trade, as well as the synthesized motion of Lautrec's ungainly circus performers—a different view indeed from that of his British neighbors who, for all their love of animals, envisage a horse primarily from the point of view of line, bone and muscle—a potential Derby winner.

Pictorial charm apart, on the grounds of pure painting De Dreux brings refreshment to the eye. He is a master not only of drawing and action (the latter often formalized to such a degree as to be com-

pletely divorced from nature) but also of color and texture. His deep, romantic woods have borrowed their richness from Gainsborough and the English landscapists—a tradition subsequently pursued by Courbet. Transparent and glowing, his color plays under a warm, glassy surface. It is particularly fine in the *Portrait of Young Alexandre Demidoff Riding*, with its masterly rendition of the shining coats of the horses and the atmospheric play of light and clouds. Cooler in tone and recalling, in its freer brush stroke, the English period of his master Géricault, is the small *A Rider*, in which the human element is completely dominated by a malevolent equine individuality. Notable also is De Dreux's *Portrait of the Duc d'Orléans in Hunting Costume*, whose fine, aristocratic features conform

to the fashionable type of Stendhal's melancholy heroes.

Only one of the exhibitors, François Guillaume LePauille, reflects the humor which to the English is an indispensable accompaniment of the chase, and its very antithesis may be seen in the contrasting temperaments of the plunging trotter, *Star*, and the solemnity of his proprietor, Baron Leroux, as painted by Comte Henri de Montpezat. The furious *fougue* of the horse is accentuated by the highlights and texture of its magnificent red bay coat. Details of the carriage, even the swirling dust, are executed with a cool command of drawing

and accurate, almost naïve fidelity. This quality is also shown in Philippe Ledieu's *Rider*, whose scampering mount has the delicate fantasy of the famous American primitive, *Runaway Horse*. A delightful touch is the impassive face of the rider, a piece of miniature photographic portraiture doubtless influenced by the daguerreotype.

A genre element, originating in De Dreux's introduction of dogs, cats, even birds into some of his scenes, is to be seen in the two canvases of John Lewis Brown, whose *Riders Hunting*, with its gleam of red coats through bosky woods, and *Riders in Front of an Inn* sparkle with color. So, too, does Jules Didier's small *Riders in the Bois de Boulogne*, its gay, prancing figures and rain-washed landscape scintillating under the broader execution that heralds the end of the century. Delightfully Parisian is Adrien Marie's *Hyde Park, London* which, in its combination of motion and atmosphere and in its almost photographic recording of transient detail, is close to Degas and to the boulevard scenes of the Impressionists themselves.



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COMTE HENRI DE MONTPEZAT: "THE TROTTER STAR DRIVEN BY BARON LEROUX"

IMPRESSIONIST & LATER PORTRAITS

BY MARTHA DAVIDSON

AN ARRAY of portraits such as has never been seen together before has been assembled by Messrs. Wildenstein and Company in a loan exhibition for the benefit of the Public Education Association. Called "Great Portraits from Impressionism to Modernism," the exhibition includes the work of seventeen artists, the first of whom is Edouard Manet and the last Salvador Dali. Through the medium of portraiture a magnificent survey is presented of the periods loosely known as Impressionism and Post-Impressionism and is concluded with an example of Dalian Surrealism. Not only can the plastic directions be traced through cleverly selected examples, but much of the spirit of the age can be reconstructed by the generous number of self-portraits, portraits of fellow artists and of contemporary figures famous for their personalities and for the vital rôles they played in the evolution of art in France during the second half of the nineteenth century.

That portraits, like other pictorial themes, respond to the complexity of factors that continuously change societies and their artistic manifestations can readily be recognized by a glance at the paintings on display. Even such extreme individualists as Van Gogh and Gauguin take their place in the sequence of style, technique and emotional expressionism. The stream of evolution is customarily divided at the end of the century with one branch having its source in Cézanne and Seurat and culminating with the Cubists, and the other branch emanating from Gauguin and Van Gogh and emerging, by way of Matisse and the fauves, in the abstract expressionism of Kandinsky. Both sources had their origin in rebellion against the pleinairists who sought after the scientific analysis of light and the imitation of natural appearances and both have met a common reaction in the Surrealism of Dali. That story is unfolded in these portraits, just as the self-portraits relate in



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"SELF PORTRAIT" BY VINCENT VAN GOGH, 1886-1888

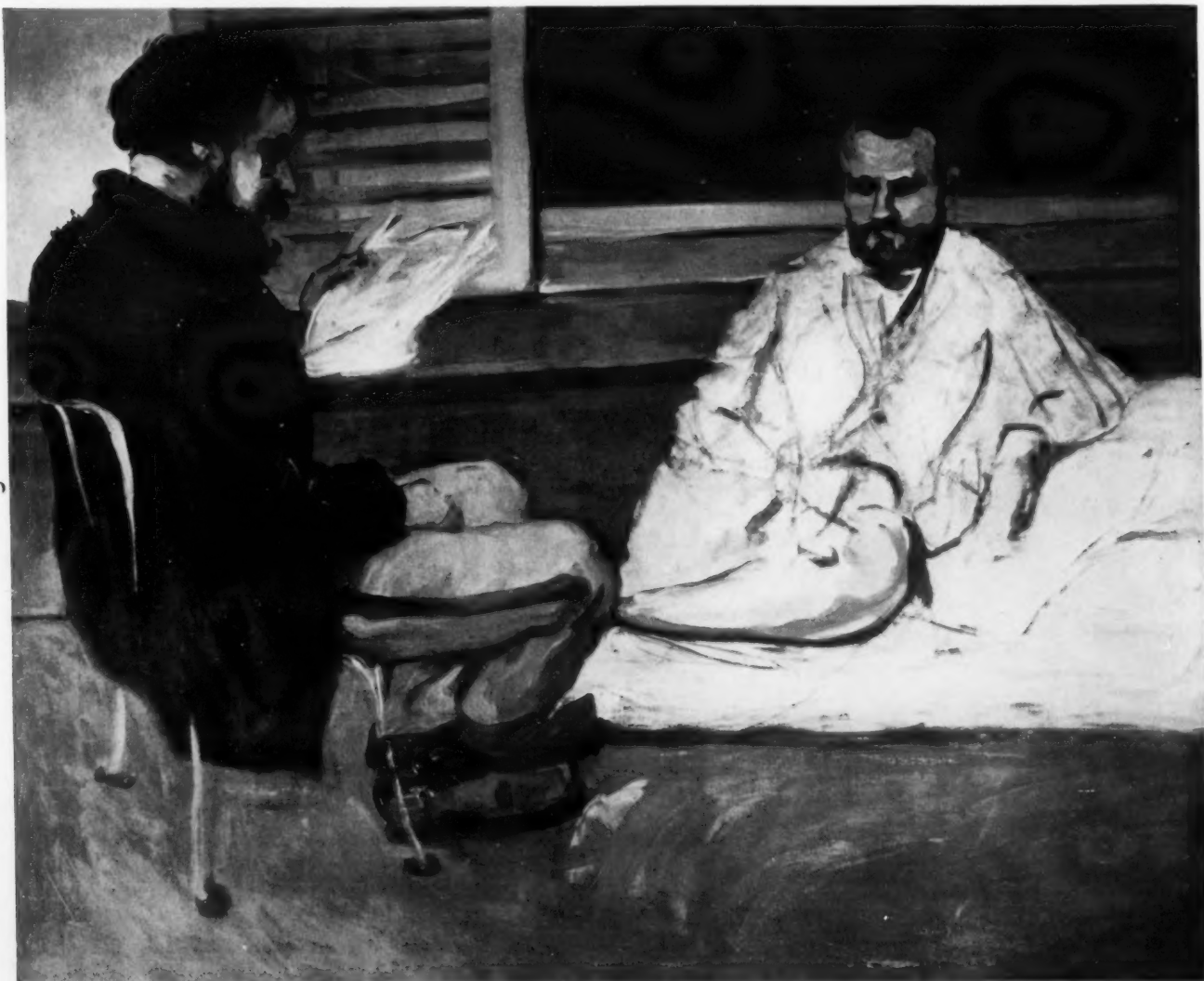
pictorial guise the momentary autobiography of the individual painters.

Before the historic year of 1874 when the Impressionists first exhibited as a homogeneous group, Manet painted the sturdy head of Victorine Meurent (1862; loaned by Robert T. Paine, 2nd), the famous model who, three years later, was to pose for the same artist's *Olympia* which shocked and

maddened that same world that Frank Crowninshield in his foreword to the catalogue, regrets because of its "flowering of taste and sensibility." It was a world that ridiculed the Impressionists, repudiated Gauguin, ignored Van Gogh and all but forgot Cézanne. If Zola so staunchly heralded his friend Manet that he lost his post as critic for the journal, *L'Événement*, he also failed utterly to recognize the ability — not even the genius — of one of the companions of his youth, Cézanne whom he gave up as a failure just as Manet, one of the most cultured artists of his time, tried to discourage Renoir from following a "false" career.

How are we then to evaluate the dour remarks with which Mr. Crowninshield ends his introduction:

"It is a matter for melancholy that the aesthetic movements reflected on these walls should already seem emergences of an enchanted but bygone day, and that the rich veins and



EXHIBITED AT WILDENSTEIN & COMPANY

CEZANNE INTERRELATES HIS FIGURES IN THE DOUBLE PORTRAIT OF "EMILE ZOLA AND PAUL ALEXIS"

ancient traditions of painting should everywhere in the world have thinned out and gone dry. Nor can we expect that there will soon appear (in a world so dominated by middle class minds), a similar flowering of taste and sensibility. After all, Renaissances have a way of not appearing in eras directed by intellectually vulgar leaders who, in order to flatter those beneath them, destroy everything that is cultivated, distinguished or select."

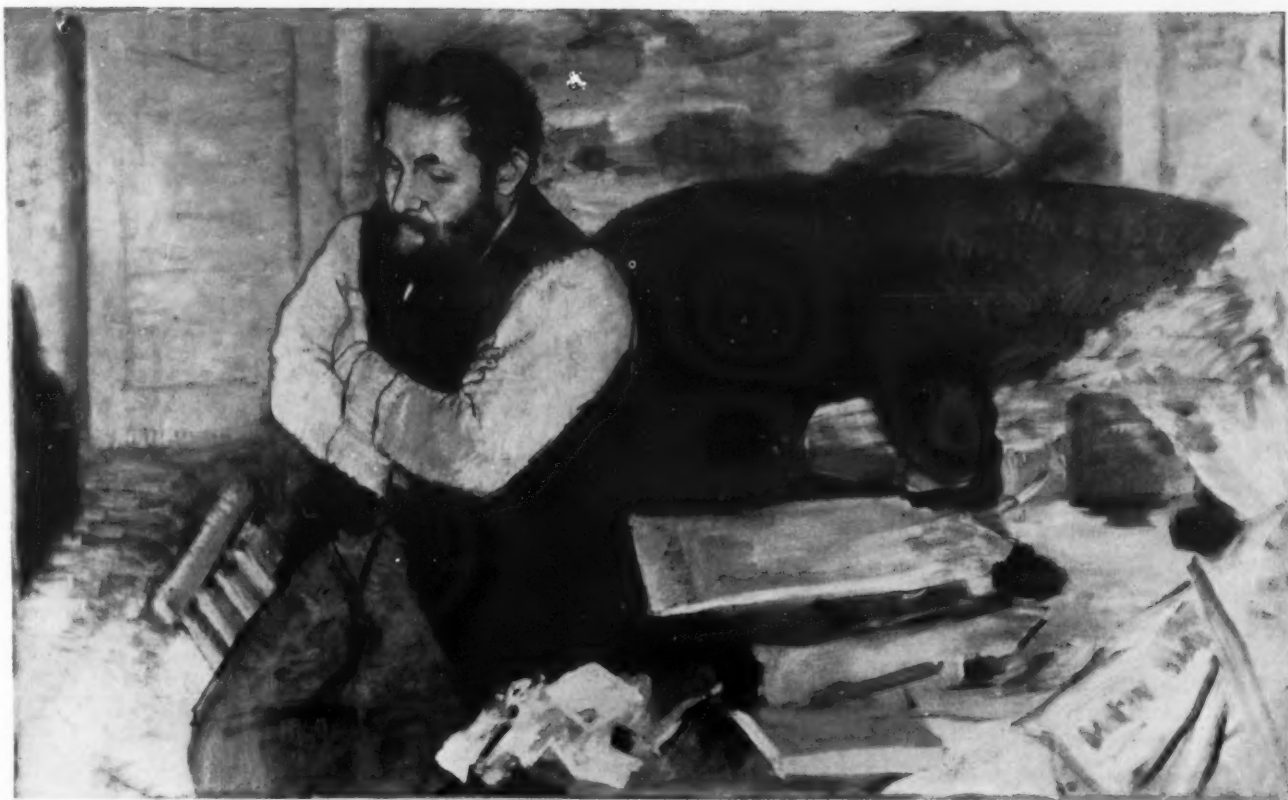
Does the author refer only to the last part of the nineteenth century or does he include Matisse, Picasso, and Rouault, artists who pre-eminently belong to our contemporary world? Is it not rather reckless to condemn our living artist knowing as we do that such painters as Van Gogh and Cézanne had to be resurrected by later generations because of the blindness of their own? As for the "middle class minds," it is curious that the purpose of the exhibition—to benefit the Public Education Association—does not bring realization of the spread of knowledge and culture that has resulted from modern education. Such confusion of issues leads to an abyss, a hunting ground not too happy for contemporary artists.

In Manet's portrait of Victorine Meurent the brilliant light that strikes the pretty face of the model suggests why this artist, celebrated as the great forerunner of the Impressionists, later espoused the principles of *pleinairism*, a move which, according to most opin-

ions, was to impede his development. But Degas' early portraits of his young kinsmen, René and Achille De Gas, and of the painter Jules Finot, follow the traditions of Ingres and his Italian models. For in these verisimilitude is stressed to a degree that, in this exhibition, is visible again only in Dali's portrait of Mrs. Clarence Woolley, a good academic study combined with a background that satisfies the Surrealist's demands for the illogical association of disparate objects. These early portraits of Degas have density and mass and there is a careful delineation of associational accessories, such as

the canvases that surround Finot, and the books and ink bottle which are attributes of the boy René as a student.

About the time of these paintings the artists, faced by the sudden development of photography during the 'seventies, began to regard portraiture not primarily as the reproduction of the image of the sitter but, instead, as the touchstone of his imagination. As Mr. Crowninshield so aptly writes, they guessed "that art is not truth, but a lie which makes our dreams come true." The sitter is frequently discarded in the traditional sense, for there is little of posing in Degas' informal picture of Diego Martelli surrounded by the disorder of his workroom and none at all in Toulouse-Lautrec's witty portrayal of Tristan Bernard absorbed in



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"DIEGO MARTELLI" INFORMALLY PORTRAYED IN HIS WORKROOM BY DEGAS; PAINTED IN APRIL, 1899



LENT ANONYMOUSLY TO WILDENSTEIN & COMPANY

HENRI DE TOULOUSE-LAUTREC SHOWS "TRISTAN BERNARD" WATCHING A BICYCLE RACE; PAINTED CA. 1895

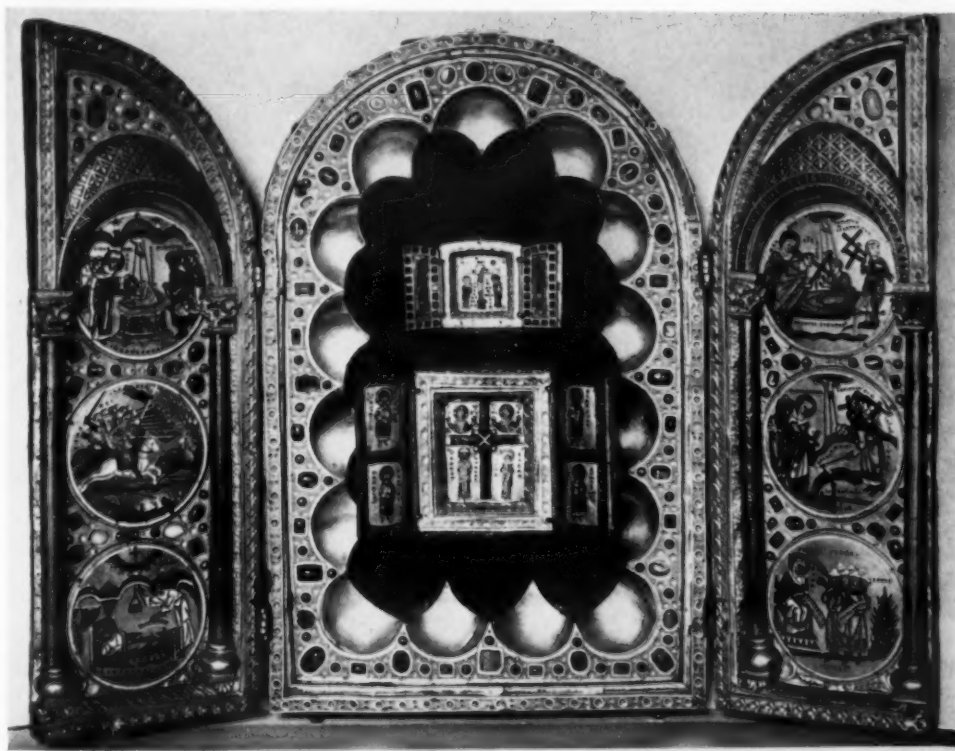
(Cont'd on page 24)

The Glories of Lenten Iconography

Its Mediaeval Expressions Exhibited at the Morgan Library

BY ALFRED M. FRANKFURTER

MEDIAEVALISTS will probably consider it an unspeakable temerity that a critic profaned by preoccupation with the Renaissance should venture upon such hallowed ground as the exhibition illustrating the Passion and the Resurrection that the Morgan Library has just mounted as an observance of Lent, but their shock may be tempered by the compound of humility and enthusiasm with which anyone belonging to a later and sadder world must necessarily approach these documents—illuminated manuscripts, drawings, paintings and gold and silver work—of triumphant mediaeval Christianity which mightily and militantly conquered the vul-



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PORTABLE ALTAR BY GODEFROID DE CLAIRE, XII CENTURY FLEMISH

gar and the barbarian rather than, as it must today, momentarily compromises with the same vile and increasingly virulent forces. No other subject of the spiritual expression which is mediaeval Christian art could better illustrate this thesis than the eternal tragedy of the human race embodied in the Lenten and Easter iconography, and it is this which the Morgan Library, out of the vast wealth of its own shelves and with a few additions from Mr. Morgan's private collection, has reconstituted in terms of artists from the ninth to the sixteenth century.

The aesthetic splendor of these examples as well as the lucidity and exacti-
(Continued on page 20)



COLLECTION OF THE MORGAN LIBRARY
"CHRIST TAKEN PRISONER," XIII CENTURY FRENCH MINIATURE; "THE CRUCIFIXION" BY NICCOLO DA BOLOGNA, XIV CENTURY

New Exhibitions of the Week

LANDSCAPE PAINTINGS, RARER ASPECT OF THE GENIUS OF RENOIR

TO AUGUSTE RENOIR the earth was the "Paradise of the Gods," a sentiment that is thoroughly translated in his landscape paintings, eleven of which are now hanging in the gallery of Durand-Ruel. Spanning from 1875 to 1914—from the year after Renoir's first appearance with the Impressionists to five years before his death at the age of seventy-eight—they maintain a spirit of joyousness and freedom from introspective and psychological concern that reflects the peaceful, bourgeois life of an artist who accepted nature's gifts with sensuous delight. It was in the work of this painter that the earthy sensuality of Rubens was combined with the delicate extravagancies of Watteau, the simple pantheism of the Barbizons with the scientific naturalism of the Impressionists, and the Classicism of Raphael and Ingres with the Romanticism of Delacroix. The combination of all these elements in Renoir's small landscapes produces a charm, a richness, and a delicious sensuousness that is magnificently controlled by the very interaction of these contradictory elements.

In 1875 Renoir was still under the spell of the Impressionists whom he had met at the studio of Gleyre, and *Jardin* of this year has the verdant aspect, the broken color and disintegrated form typical of the artists who were striving to imitate the changing effects of light. In *Algiers*, Renoir discovered the ripeness of Southern colors and the warm glow of the sun. In Italy he saw the volumes of space; *Vue de Naples*, painted in 1881, introduces the new palette of lavender and rosy hues, the new feeling

for space which is not negated but filled with a moving light, and the distinctive brushwork which seems to caress the surface of the canvas, leaving not raw pigment but enameled colors baked into the surface. Even more clearly can this be seen in *Marine à Guernsey*, 1883, which also combines the delicate pastels admired by this artist with a deep resonant red that evokes the exoticism of the Near East.

In the intimate landscapes of the nineties sunshine suffuses the atmosphere with dazzling brilliance. *Jeunes filles et garçonnet dans un paysage*, 1890, is built with a broad stroke and a diffused light that plays on the forms, giving them such buoyancy that the girls and boy who are pleasurably lounging on the grass among the trees seem to grow like flowers unfolding in the light. How well this artist could combine the masses of solid form with shimmering, multi-colored light can be seen in the exquisite *Près de Pont-Aven*, 1892, for, although the figures in the square are hardly more material than their attenuated shadows, the church is solid and enduring, its steeple rising sturdily into the glowing sky.

The landscape of 1897 is more assertive in color intensity, vegetation even more abundant, giving promise of the forms which occur in *Les Vignes* of 1908. In the latter the vines are twisted and twined into the curvilinear rhythms that were giving music to the contours of the artist's ample nudes. The brushstroke, no longer caressing but free and bold, responds, as if by magic, to the move-

ments of the artist's hand, the brush having been strapped to his hand crippled by arthritis. In *La Maison*, 1914, although the earlier grace and delicacy comparable to the fugitive notes of Mozart are exchanged for a Wagnerian robustness, the whole somehow acquires the aspect of the red roses that climb over the low stone wall and again we must recall the little bouquets painted by Renoir, the youth of thirteen who was apprenticed to a manufacturer of glazed ware, the world still unaware of the genius that was to eternalize a personal joy in his paintings.

M. D.

LEON HARTL: DELICATE LANDSCAPES BY AN ARCADIAN PAINTER

THE paintings by Leon Hartl at the Brummer Gallery are as gently seductive as the first warm day in Spring. So modest and unassuming are these dreamy little glimpses into the countryside

and fresh bouquets of primroses and lilacs, that the full force of the Spring fever they induce is not felt immediately. It steals over one inevitably, however, and the fatal impulse to throw down one's books and flee to the country follows. For the world of Hartl's imagination is an exquisite place, inspired by a delight in nature, recollected in tranquility, far away from the scene itself. The delicate green of early summer in a whole gamut of its variation, sets the color harmony and mood of the landscapes, one of the most charming being *Otsego County, N. Y. Bouquet Mixte* is an adorable arrangement of flowers, freshly and accurately observed.

Young Woman and *Josette* portray in exactly the same sunny spirit, the soft innocence of youth. Even *L'Espanole*, the classic type of siren, guaranteed to bring out exotic treatment from almost any artist, dismays this painter not at all. He sees her as a gentle, unaffected creature, devoid for him of mystery and wiles. Nowhere is Hartl's capacity for looking at life through his own, unjaundiced eye more apparent than in *30 N. 7th Ave., N. Y. City*. The lilac hedge which has never met the axe as this humdrum highway has carved its way down Manhattan, is as freshly seen, painted with as delicate an approach to its beauty, as though the air reverberated with the nightingale instead of the roar and shriek of trucks. J. L.

DRAWINGS BY MODERN ITALIAN PAINTERS, SCULPTORS & ARTISANS

EIGHTEEN contemporary Italian artists contribute to a show of drawings being held at the Comet Gallery which has been providing New York this winter with a glimpse of the artistic activity which is going on either under the aegis of the Corporate State, or in spite of it. There is bound to be variety when the work of eighteen artists is gathered together in one group, but there is unusual diversity in this show which contains drawings by painters,



EXHIBITED AT MESSRS. DURAND-RUEL

"PRÈS DE PONT-AVEN," A VIBRATING AND IMPRESSIONISTIC LANDSCAPE BY RENOIR

sculptors, workers in mosaics and chisellers in wrought iron. The comparison thus afforded by drawings of both artists and artisans is an added and unusual feature.

Gerardi is an iron worker whose three drawings of nuns are forceful characterizations of sober beauty. Particularly in the drapery of the figures does one feel his sense of form and flowing line. Texturally interesting is an example by Maccari of bathers. Manzu, a sculptor, shows a watercolor of ecclesiastical figures remarkable for its color harmony, violet and mauve. Pirandello's work, disappointingly confused, gives the effect of at least six characters in search of an artist. One of the most interesting groups in the show is that of Savinio, the brother of De Chirico, whose superbly drawn recumbent figure has the force and modeling of sculpture. By way of contrast, nothing could be more striking than the simplicity of line, with telling descriptive power that is shown in Tomea's cardplayers, while delicacy, to the point of sharpness, distinguishes the work of Severini and Tamburi. So different in its presentation as would be parallel work in any other country today, these examples of contemporary Italian drawing have life and a sense of movement which make them of outstanding interest. J. L.



EXHIBITED AT THE FEDERAL ART GALLERY

"A STREET IN PORTAGE," SOMBER AND ROMANTIC, ABLY RENDERED BY W. S. SCHWARTZ

ARTISTS OF ILLINOIS ON THE FEDERAL PAYROLL

THE New York Federal Art Gallery has placed on exhibit the work of the WPA artists of Illinois. There is a healthy vitality, variety of plastic and aesthetic expression and general display of talent that recommends this regional group of artists. But there is also, in some instances, a smug contentment with mediocre craftsmanship and a studious avoidance of social statements that is surprising among such aware and talented artists. William Schwartz and Raymond Breinin repeatedly demonstrate their ability to handle watercolor and oil and their achievements are outstanding in the exhibition. Others to be noticed are Nicola Ziroli, Harry Minz, Rainey Bennett, Lester Schwartz and Joseph Vavak. The graphic section is particularly well represented by Anne Michalov's lithographs, David Bekker's etchings, Todroe Geller's woodcuts, Douglas Wilson's colored lithographs and here again William Schwartz excels for his lithographs, especially for his poignant portrait of a decadent youth. Among the mural sketches, the poorest division of the exhibition, Gustaf Dalstrom's decorative rural scenes, Ethel Spears' whimsical illustrations for *Alice in Wonderland* and Karl Kelpé's patterned historical scenes are most noteworthy.

So diverse are the topics and the styles pursued by the different artists that local characteristics remain elusive, a fact not surprising since a large percentage of the artists are foreign born and many of the Americans are native to other states. There are the anecdotal,

realistic and homely scenes of Vavak, Roff and Michalov, the playful tapestries of Spears, the decorative, exotic fantasies of Adrian Troy, the romantic dissipations of Lester Schwartz and the unique scene by Ernest Hoyer—an exquisitely primitivistic version of snow in May. M. D.

THE INFLUENCE OF EAST AND WEST IN A SHOW OF ANTIQUE TEXTILES

IN THE collection of antique textiles of Alice Beer may be seen not only examples of fine embroidery on a background of silk, but also those traces of crossed influences which have always occurred in the field of the decorative arts, and which bear silent but eloquent witness to the interweaving of Eastern and Western civilizations. Just as in the eighteenth century, painted Indian cottons were the rage in France, and at one time were sent off by every boat of the East India Company, so for the English trade there was a mingling of Portuguese and Indian taste in the embroidered bedspreads made at Goa. Incredibly soft in color and subtle in harmony is one spread on a quilted ground in shaded yellow silk. Another example of Indo-Portuguese influence may be seen in a seventeenth century spread, also embroidered in yellow, with fantastic little figures in hunting and fishing scenes.

One Italian set of hangings of silk which resembles faille, of a superb coral color, is embroidered in grey which shades to black, and was a nineteenth century *decor* for a large room. With its wall hangings and pilaster panels and over-window decorations, it recalls the elaborateness and elegance of another era in an enchanting manner. J. L.

FOLINSBEE; A MEMORIAL DYSON SHOW

AN ABSORPTION with the broad effects of landscape and the contrasts of blue water as it cuts through land distinguish the work of John Folinsbee now being shown at the Ferargil Galleries. One of the artists who has worked at New Hope, he has had the fine Pennsylvania landscape and the Delaware River as inspiration. *Winter Canal*, in sober color and simple pattern, is one of his earlier paintings. The later ones strike a more brilliant key in color, and they are fresh, clear and exuberant in their feeling. *After Rain* and *Cundy's Harbor* show him at his best, the latter particularly giving him scope for his broad brushwork and bold treatment of small wood buildings flashing in bright sunlight. *Red City*, an industrial town, is rich in color. Folinsbee paints it as though he takes as much delight in its intense reds and blacks as in the more smiling aspects of nature which are the basis for most of the work which is being shown.

A memorial exhibition of the black and white work of the English artist Will Dyson is being held in another gallery. After his war lithographs for which he is chiefly known in this country, he turned to a satirical style which pilloried the intelligentsia as he saw them. The last work shown here is concerned with his impressions of Hollywood, which comes in for its share of epigrammatic caricature. J. L.

JOSEPH GUERIN SHOWS WATERCOLORS IN AN ATMOSPHERIC MOOD

CLOUDBURSTS over New York, mist and fog threatening the harbor, and the ominous light of storms approaching over the coast are the familiar topics of Joseph Guerin's watercolors. During the past year this artist's work has acquired new force, and those of his watercolors on view at the Tricker Galleries witness the maturity of his style. *The Approaching Storm* is a summary treatment that awakens the vital drama of the elements. Guerin handles his medium with a breadth that is especially well directed in the scene of 72nd

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Street, for in this the heavy fog of the city settles down on the passing crowd and envelops the buildings so that they appear like apparitions in the mist, a familiar scene to New Yorkers who occasionally have to wonder what happened to the Empire State or the Chrysler Building. But at other times the washes are permitted to run into one another so freely that the loose composition of the pictures results in the dissipation and weakening of the essential structure.

In an adjoining room Lamont A. Warner is exhibiting "Lyric Landscapes" which aim to bring out the "metrical qualities so the reaction will be similar to that of a song, a pantomime or a poem." Unfortunately, Warner's landscapes, many of which are snow scenes, rarely convey the spirit of their titles. An example is *Heavy Chords*, a title applied to a road lined with overshadowing trees. M. D.

EMANCIPATION FROM MECHANICAL FORM IN LEGER'S LATEST WORK

LEGER, one of the great figures in the Cubist movement of France, has until now been associated with dynamic inventions that followed the architectonic forms of industrial mechanisms. But this artist, to judge by the recent paintings and gouaches that are being exhibited at the Pierre Matisse Gallery, has left the machine for the curvilinear, organic forms which were foreshadowed in his *Composition with Figure* of 1931 (in the Gallery of Living Art, New York University). The colossal *Composition à la Fleur* (1937) still retains the architectural order of Léger's earlier work, but even in this, typical for its dynamic spirit, its orchestration of flat surfaces of pure color and its control of space by means of contrasting volumes, there is greater freedom of calligraphy and a curious movement within the various and distinct elements which are, contradictorily, arrested within their orbit. Thus the static order of the mechanical inventions is combined curiously with the almost moving rhythm that characterizes the delightful *L'Arbre noir dans le Paysage*, an arrangement of components that become recognizable, almost symbolically, as a landscape. The tree which spreads itself over the surface plane like a protoplasm, acts as a conventional *repoussoir*, the colors behind taking their place in the depth of the picture. Decorative elements typical of Arp, Miro and Lurçat are organized within a plastic scheme that is decidedly original with Léger and which we here see in one of its most characteristic forms.

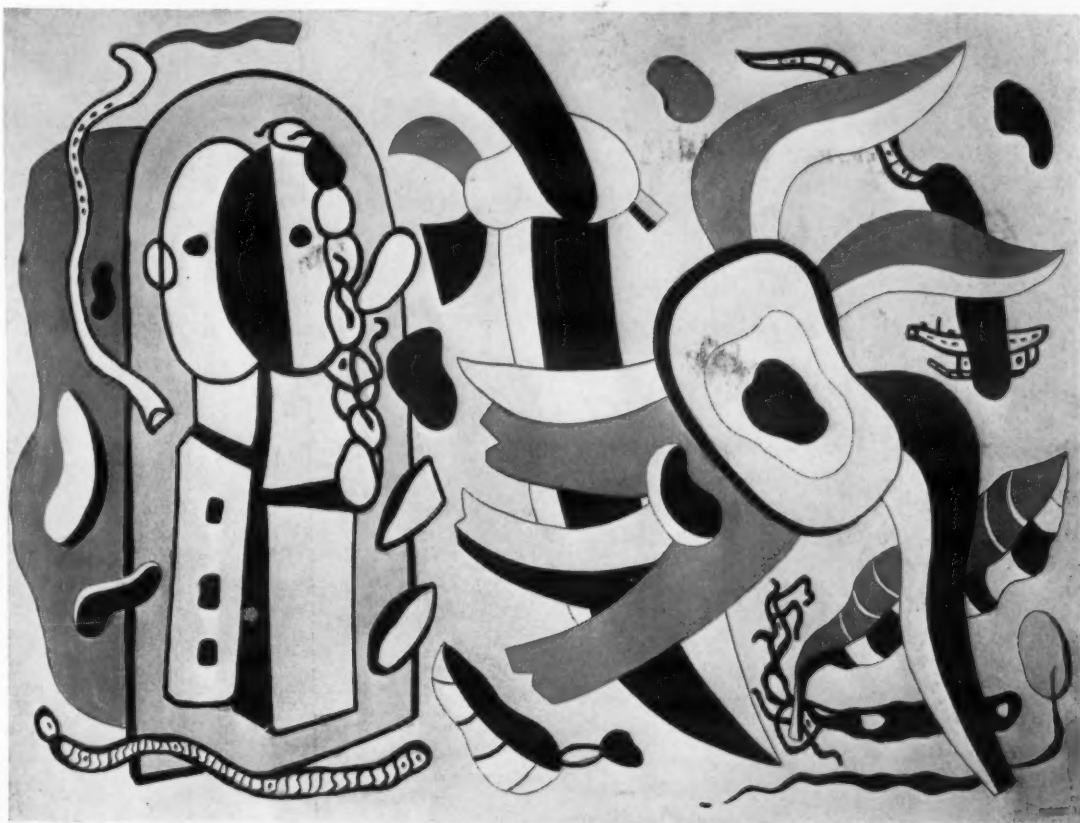
There is no possible connection, however, with folk art, an analogy forwarded by James Sweeney in his introduction to the catalogue. For folk art not only is spontaneously generated by a naïve culture but also is universally intelligible to the members of that culture. It would be ridiculous to maintain that these abstractions—self-conscious contrivances of an inventive individualist—no matter how decorative, dynamic and entertaining, can reach the understanding of Léger's own contemporary society in Paris. Thus if Léger's art has a freshness, it is the freshness of a sophisticated creator rather than of a folk artist. M. D.

ROUND ABOUT THE GALLERIES: FOUR NEW EXHIBITIONS

EGYPT furnishes the background for most of the oils and watercolors by Olin Dows now being shown at the Walker Galleries. His concern in many of them is with a group of stylized figures who act in unison, giving somewhat the effect of archaic pattern. There is little individuality in the figures of *Nubian Frieze*, which works rather toward rhythmic effect. That he is interested in the life indigenous to the region is evident in his selection of such subjects as *Basket Vendors*, *Washing* and *Carpet Looms*. These are notable for their handling as design, not as the colloquial impressions of a particular place.

Valley with Rising Fog is richer emotionally, being the study of steep slopes, and the pattern which emerges in soft flat color. In *From Brooklyn* he organizes a group of distant buildings into a coherent mass, and contrasts them as a unit with a simple, uncrowded foreground in a satisfying disposition of space and perspective. One would like to see this artist work in the field of mural painting.

ORREN LOUDEN'S view of Dinkelsbühl, Germany, reveals his interest in the weather worn red of old buildings, and it crops out in identical manner in his study of *Sharon School, Clinton County, Illinois*. His work now showing at the American Salon is strong in color, and wide in its range of interests. Few painters include in one show the picturesque châteaux of France and such bleakness as is apparent in *Mid-western Hobo Jungle*. Admirable though such flexibility in his approach to his material is, one could wish for more variety in his style of presenting it. When he is concerned with a smiling countryside, it is light and shadow which predominate in the reflections of a peaceful landscape in water, and again in *Young Germany* the variations of light are his main preoccupation. He is most successful in his three paintings of the small German



EXHIBITED AT THE PIERRE MATISSE GALLERY

"COMPOSITION A LA FLEUR," A DYNAMIC AND CENTRIPETAL ARRANGEMENT BY LEGER

town, in which the focus of a street leads him into experimentation with design. J. L.

THE record of a year's work by H. B. Tschudy is presented at the Fifteen Gallery where this artist exhibits annually. Watercolors in a fairly high key deal with the atmospheric changes suggested by such titles as *Silver Cloud*, *Rain Cloud*, *Golden Sunset* and *Deepening Shadows*. These subjects are suggested by bursts of color in a rather loose and sketchy technique. Less wide in color range is *The Bay*, a tranquil version of land and water.

In *Repose*, the study of a nude, Tschudy describes his subject more definitely, with telling effect. The excellence of his draughtsmanship, which does not appear in the landscapes, is evident in *Repose* and in the drawings. These are charming and varied as they range from *Monday Morning, Brooklyn*, the figure of a woman on a roof breezily hanging out the wash, to *Old Timers, Paris*, a cleverly penetrating lithograph, in which line and texture have their effect, as well as psychological values. Tschudy has a flair for local color, for the feeling peculiar to such spectacles as *Trapeze Act, Paris* and *The Promenade Deck*, and the breadth and spontaneity of his interests give his work life and quality.

NAGESH YAWALKAR is a young Indian painter who has recently been commissioned by the Maharajah of Gwalior to interpret Indian art to the people of the Western world. A group of (Continued on page 24)

The Hearst Collection on the Market



The dispersal at private sale of a large part of the William Randolph Hearst Collection, announced just as this issue goes to press, ends the activity of one of the most prolific collectors of history. Through the courtesy of Messrs. Parish-Watson & Co., who have been entrusted with the sale which is expected to cover a period of years, we reproduce here a group chosen at random to indicate the breadth of the thousands of objects, valued at some ten million dollars; in a shortly forthcoming issue of THE ART NEWS there will appear a more complete survey of the items offered for sale.



COURTESY OF PARISH-WATSON & CO.

VIRGIN AND CHILD, STONE, FRENCH, LATE XV CENTURY; ELIZABETHAN SILVER-GILT TANKARD; GERMAN ARMOR, CIRCA 1465



COURTESY OF PARISH-WATSON & CO.

FRENCH GOTHIC TAPESTRY IN THREE RELIGIOUS SCENES, WOVEN C. 1430; "A YOUNG GIRL HOLDING A FAN" BY FRANS HALS

ART THROUGHOUT AMERICA

DETROIT: A FIRST MID-WESTERN SHOW OF MODERN ITALIAN ARTISTS

MODERN Italy and Italian politics have been so much discussed in the news that it is curious that modern Italian art should be completely unknown. There is, however, a very lively art movement in Italy, which may be seen in the Exhibition of Modern Italian Painting and Sculpture at the Detroit Institute of Arts until March 21. Though the exhibition is by no means a comprehensive one, some fifty paintings and six pieces of sculpture illustrate the work of a number of outstanding living Italian artists.

Stylistic trends in Italy are comparable with the art of other countries, but the relation between art and the state is unique, for every painter and sculptor is connected with a government-controlled school or academy. While in general academic art in other countries has become atrophied, Fascism has stimulated an energetic and progressive art in the Italian Academies, many of them newly founded by Mussolini.

The national revival, of which Fascism is the political expression, has produced also a revival of art in Italy. During the nineteenth century the country was weighed down by the long and firm tradition of the past and did not experience the development of Impressionism on which contemporary painting is based. But the Fascist regime made possible the break with an outworn tradition, without, at the same time, dictating style or subject matter.

In spite of the close connection between the academies and the government, Italian art is not an expression of political doctrines. It seems, in fact, predominantly individual and subjective in character, a development which contradicts our usual ideas of art under an absolute regime.

There are conservative and modern tendencies in Italian art, and it is the latter that are shown in the coming exhibition. Among the paintings is *Jacob Wrestling with the Angel* by Carena, President of the Academy in Florence. Carra, first a Cubist and now working in a more realistic, simple and monumental style; Severini, a Futurist who was subsequently influenced by Pompeian art, and Casorati will also be represented.

Paintings by De Chirico, Modigliani, and De Pisis are included, although these men have worked more outside Italy and are associated with the modern French school. Modigliani is the only artist represented who is no longer living.

The outstanding sculptor of Italy is Arturo Martini, and three bronzes by him will be exhibited. This is the first time that Martini's work has been seen in America.

MINNEAPOLIS: A LENTEN EXHIBITION OF RELIGIOUS ART

AN EXHIBITION of religious art drawn from the permanent collections of the Minneapolis Institute of Arts opened on Ash Wednesday, to remain on view throughout the Lenten season. The show has been assembled in order to stress the tremendous

debt that art owed to the Church throughout the long centuries when it was the one repository of culture and civilization and the moving spirit of art forms from the earliest Christian times to the middle of the fifteenth century.

Among the chief objects exhibited are two of the Gothic tapestries from the Charles J. Martin Memorial Collection: The Esther and the Mille-fleur tapestries. The former illustrates the diverting and detailed manner of story-telling in tapestries, and the latter indicates, in the small animals scattered over the field, the complicated symbolism of the mediaeval Christian faith. Other textiles shown include altar cloths, chasubles, and dalmatics from Italy, France, and Germany.

The carved German altar shrine recently presented by Mrs. Florence A. Schermerhorn is shown as an important example of fifteenth-century religious sculpture, and smaller pieces such as the polychromed *Pietà* from South Germany, the Sienese *Virgin of the Annunciation*, and the Gothic ivory *Madonna and Child* from the Van Derlip Collection are among other pieces illustrating religious sculpture.

Woodwork of religious inspiration includes the oak paneling of a

sacristy from Tournai and a beautiful set of Spanish Gothic choir stalls. Paintings for the exhibition are drawn largely from the Italian and Flemish primitives in the Van Derlip Collection, among them being a detached fresco of the Virgin and Child.

BOSTON: NEW ACCESSIONS

AN EXHIBITION which has just opened in the Recent Accessions Gallery of the Boston Museum of Fine Arts shows an interesting and varied group of objects purchased within the last three years through the generosity of Mrs. Charles Gaston Smith and her Group of Friends. Their interest in the

fine arts has led this group of Boston women since 1920 to make a study of the Museum's collections, and since 1931, to express this interest through systematic contributions to various departments.

Most remarkable among these gifts is a replica of an ancient Egyptian chair, dating from the Fourth Dynasty, about 3,000 B.C. The original chair, now in the Cairo Museum was reconstructed from remains excavated by the Museum's Egyptian Expedition in the tomb of Queen Hetep-heres I, mother of King Cheops of the Fourth Dynasty. Three other pieces of furniture were found at the same time. The originals were made of wood sheathed in sheet gold, and although the wooden parts were hopelessly decayed, the imperishable gold coverings enabled the excavators to obtain such exact measurements that new wooden frames could be made and recovered with the original gold sheathing. Thus the Expedition was able to reconstruct four authentic pieces of furniture of the Fourth Dynasty.

Mrs. Smith and her Group have also enriched the Egyptian Department by a group of objects from the Eighteenth Dynasty site of Tell el Amarna, a welcome addition since the Museum possesses only one work from this short-lived period of Egypt's culture.

Several other departments are represented in the Exhibition which further includes five watercolors by modern American artists, a



EXHIBITED AT THE DETROIT INSTITUTE OF ARTS

"THE GLADIATORS," A WELL COMPOSED AND DYNAMIC WORK OF GIORGIO DE CHIRICO

series of contemporary and nineteenth century Japanese prints, and a fifteenth century Gothic sacramental spoon from France. In addition, there is a charming little Greek terracotta group of a duck with ducklings which dates from the fifth century B.C. The latter is a piece of Greek genre sculpture probably made to be placed in a grave, as an offering to the dead or as a symbol of some part of the former property of the deceased.

The fifteenth century sacramental spoon from the Everett Perry Warren Collection is a French work of the Gothic period, and is notable for its unusual shape and rich ornamentation. It is of silver gilt and was used for handling the consecrated bread in the mediaeval ceremony of the Eucharist, as is evidenced by the words, "Corpus Christi" inscribed on the flange of the spoon. The handle is ornamented with a trefoil motif and a human figure with a small wrought dragon forming the finial.

The American watercolors included in the Exhibition comprise a representative group of contemporary American artists, John Whorf, De Hirsh Margulies, Prescott M. M. Jones, Agnes Abbot and John Lavalie.

MANCHESTER: A HOMER WATERCOLOR FOR THE CURRIER GALLERY

FISHWIVES, a watercolor by Winslow Homer, has recently been acquired by the Currier Gallery of Art in Manchester, New Hampshire, from the Macbeth Gallery, as agents for the Estate of Mrs. Charles S. Homer. The painting, one of this distinguished American artist's group painted during his Tynemouth, England, sojourn, is characteristic of this phase of Homer's work and is indeed an outstanding acquisition.

Winslow Homer went to Tynemouth, a fishing center, as well as a popular watering resort, in 1881, at the age of forty-five, and stayed for two years. The artist felt the dramatic power and significance of the English seacoast and its people, and transmitted this feeling to his sketches and paintings. His English experience and his concentration upon watercolors, marked a turning point in Homer's career. His color became subtler and cooler; the forms were rounded and more ample, and more attention was given to composition. While at Tynemouth, Homer executed many black and white studies, later to employ them in the finished watercolor compositions. This conceivably accounts for the fact that the Currier Gallery of Art's painting is signed "Homer 1883," although Homer's Tynemouth stay is recorded as 1881-1882.

Fishwives depicts three solidly formed female figures standing upon a wet and slippery shelf of rock, silhouetted against sky and sea, as they watch ships hovering upon the horizon. The red shawl and blue dresses of the women relieve the murky grey of the sky, the foamy blue-white of the sea, and the dark brown of the rocks. The painting has much of the dramatic strength of an oil, which is not in the least weakened by the proximity of several oils hung in the same gallery.

Many notable exhibits have included this watercolor, among them the Memorial Exhibition held at the Metropolitan Museum in 1911; the Memorial Exhibition of the Pennsylvania Academy, Philadelphia, 1911; a Special Exhibition of the Brooklyn Museum, 1915; the Paris Exposition, 1923; and the Centennial Exhibition of Homer's Birth celebrated at the Pennsylvania Museum in 1936.

Until the recent death of Mrs. Charles S. Homer (widow of the artist's brother), the painting has been in the possession of the

Homer family, and not until this occurrence has there been an opportunity of acquiring such an important work of this master.

CHICAGO: HAND-WROUGHT GLASS DESIGNED BY SIDNEY WAUGH

AN EXHIBIT of the finest hand-wrought glass in the world is on view at the Chicago Art Institute from the present until March 24. The pieces in this exhibition have all been designed by the American sculptor, Sidney Waugh, or by architects in the Steuben Design Atelier under the direction of John M. Gates, and made by the Steuben Division of the Corning Glass Works in Corning, N. Y. Many of the vases and bowls have never been on exhibit before.

Renowned for their perfect transparency, these pieces of glass are agreed by connoisseurs to be equal in beauty and craftsmanship to the finest hand-wrought glass of history, even to the ancient products of Alexandria, Rome, and Venice. The outstanding quality of all the pieces is the purity and serene radiance of the glass itself. Where decoration is used, it takes the form of luminous intaglios engraved in a clear field, with the transparency of the glass allowing both sides of the subject to be seen at once, thus giving the frieze a rare liveliness and movement.

The work is all done by hand, which in this mechanized world today, is a tribute to the small group of men who are carrying on an age-old art. Each piece of clear crystal is the expression of the tradition of generations of superb glass making.

NEW YORK: IVORIES

TOGETHER with the gold treasures and ivories found at Megiddo by the Oriental Institute of the University of Chicago, which are being shown in Gallery E 15 from the present through March 27, the Metropolitan Museum of Art is exhibiting the important Syrian ivories presented on various occasions by the late

George D. Pratt and Mrs. Pratt. These consist for the most part of plaques and carvings in the round originally used to decorate couches and stools. Recently Mrs. Pratt has made a generous addition to the collection, of thirty-two fragments—some of which supply missing parts in plaques already in the Museum.

A piece of exceptionally fine quality is a figure of a kneeling man with arms held close to his sides. He is wearing a long, girdled tunic of the style seen in a number of sculptures and ivories of the Syro-Hittite type. Here and there, particularly on the girdle, are remains of gold leaf, indicating that, as in many Syrian ivories, the carving was once partly gilded. The hole at the bottom indicates that this piece was originally used as a finial, possibly that of a couch. The fine sculptural quality of the figure, whose head is unfortunately missing, shows a stylistic affinity with Syro-Hittite art.

Among the new ivories are several carvings in low relief of animals, one of them representing a seated lion devouring a gazelle and two others representing kneeling figures of lion-headed human beings which recall similar Egyptian gods. The latter figures, each holding a stalk of lotus or papyrus, are probably from heraldic plaques, which are well known from ivory carvings found at Arslan-Tash, in Syria, and at Samaria, in Palestine. Among the ivories from Arslan-Tash and Samaria, there are several plaques with figures of gods holding stalks of lotus and papyrus tied together in the Egyptian fashion. This Egyptian influence, which is apparent in many of the ivories in the collection, was due to the existence of political and



RECENTLY ACQUIRED BY THE CURRIER GALLERY OF ART, MANCHESTER, N. H.
"FISHWIVES," A COASTAL GENRE SCENE PAINTED DURING HOMER'S ENGLISH SOJOURN



(ABOVE) SYRIAN IVORY
STATUETTE OF KNEELING
MAN (RIGHT) EGYPTIAN
INFLUENCE IN PLAQUE:
BOTH XIII CENTURY B.C.

PRESENTED BY MRS. GEORGE D. PRATT TO THE METROPOLITAN MUSEUM OF ART

cultural relations between Egypt and Syria. The ivories from Arslan-Tash and Samaria mentioned above, and those from a ninth century palace at Nimrud, may be divided into two groups: one purely Syrian in style, the other with features borrowed from Egyptian art. Such a mixture of motives is characteristic of Syro-Phoenician art. We have attributed our ivories, which are said to have all come from the same site, to North Syria and because of their style assigned them tentatively to the thirteenth or twelfth century B.C.

To the ivories from the sites mentioned above must now be added the important ivories from the remains of a palace excavated at Megiddo, in western Palestine. Most of these are ornaments from pieces of furniture, but other objects, such as boxes, combs, and a gaming board, were also included in the find. Like the ivories from Arslan-Tash and Samaria, those from Megiddo were in all probability imported from some art center on the Phoenician coast, possibly Tyre. It is known that artists from Tyre created the famous throne of ivory overlaid with gold in King Solomon's palace at Jerusalem.

The style of some of the Megiddo ivories confirms their Syro-Phoenician origin. Two heads of the goddess Astarte and several splendid animal groups, such as the ibex attacked by a lion, and the seated griffin, are entirely in the spirit of Syro-Phoenician art seen in Phoenician metalwork, of which there are examples in the Museum. The other Megiddo ivories show Egyptian influence. One plaque depicts a figure which suggests the Egyptian god Bes, another a winged sphinx. We also find lotus compositions, derived from Egyptian art and frequently used in Syro-Phoenician ivories. The archaeological and historical evidence obtained from Megiddo permits us to date the ivories to about the thirteenth century B.C. With the help of the Megiddo material, we can now assign our ivories more definitely to this century.

ROCHESTER: MODERN ARCHITECTURE AND SCULPTURE SHOWS

THE modern architecture of England and the contemporary sculpture of Germany is the subject of a varied exhibition which has been current throughout the month of February at the Rochester Memorial Art Gallery. Although both subjects have been represented in the past in international exhibitions, this has been the first opportunity for visitors to the Gallery to gain a more thorough appreciation of the surprising amount of contemporary work that is being done in these two fields in England and in Germany, to judge the significant contributions each country has made.

The architectural exhibition comes from the Museum of Modern Art in New York, where it was received last season with enthusiastic response. The exhibition of German sculpture, which also includes sculptors' drawings and preliminary sketches, has been arranged through the coöperation of the Buchholz Gallery.

In presenting six of the foremost sculptors of Germany the Gallery offers one of the most significant shows that has been seen of late. Kolbe, Lehmbrecht, Barlach, Scheibe, Marcks and Sintenis make up the list of exhibitors, each represented by two pieces.

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The Glories of Lenten Iconography

(Continued from page 12)

tude with which they have been arranged by Miss Greene and Miss Harrsen will come as no surprise to scholars familiar with the Morgan Library, but in this case the general public must be urged to see and appreciate the activity and excellence of an institution with which it still remains less familiar than with other and more recent private artistic foundations.

It would, moreover, be an even more auspicious occasion if, along with the public at large, the various classes studying the history of art in the city's universities and high schools were to utilize the current exhibition as a fundamental object lesson of Christian iconography as of the letter and spirit of Christian art—though this may be too much to hope for in a day of Marxist penetration into our educational system.

One can do little more in a cursory review than touch upon the highlights of so varied and prolific a showing, and that not in the effective chronological style which the exhibition itself follows. Among the important loans from Mr. Morgan, attention must be directed toward the uniquely beautiful portable altar of silver-gilt and enamel by the twelfth century Flemish goldsmith Godefroid de Claire, made as a reliquary for two small eleventh century Byzantine enamel triptychs supposed to contain relics of the True Cross. In this rarely jeweled shrine, the ideologies of the Byzantine East and the Catholic West meet in, at once, magnificent unison and vital contrast. The Asiatic brilliance of color, the decadent but still imposing Classic form of the Byzantine enamelist have influenced and stimulated the Gothic craftsman who has sought to imitate the technical perfection of his model, but has gone far beyond it by fusing into its stiff formalism the fresh naturalism and organically growing, unstilted line; and where the Byzantine saints are of the same ageless family as their models of five centuries before on the mosaics of Hagia Sophia, Godefroid de Claire's columns and capitals grow slender and flowery with the youthful grace of Cluny and Chartres. Here Byzantium's hollow dogma meets the young West, is accepted for what it is worth, and becomes mediaeval Christianity and the foundation of Western culture. Between the renditions of Constantine's actions on behalf of the Cross as they appear here and as they were painted two hundred years later by Piero della Francesca on the walls of San Francesco at Arezzo lies the history of the transmutation of Christian philosophy from the Gothic to the Renaissance, and one must pause long in respect before the fact that so eloquent a work of art is on this side of the Atlantic.

The miniatures offer countless delights, yet none more than the precious little late thirteenth century *Psalter and Hours of the Virgin for Arras Use*, of which the *Christ Taken Prisoner*, one of a group of eight on the two opened pages, is herewith reproduced in enlargement of about two and one-half times. The subject, about the meaning of which there has been some confusion but which must represent the scene of "And they laid hands on Him and seized Him" (Mark, 14) is delineated in strong line and in brilliant blues and reds on an area less than two inches wide, and yet, like all these scenes, has the magnitude and power of a monumental fresco.

Hardly less thrilling are the scenes surrounding the Crucifixion from the eleventh century *Four Gospels of Matilda of Tuscany*, with their incisive, linear representation uncolored except for mosaic-like insertions of gold-and-red borders. Of Lombard origin, these illuminations are strongly reminiscent of the same stylistic qualities in contemporaneous Comacini sculpture as it is found in the region between the Lake of Como and Milan.

Another magnificent Italian illumination, the fourteenth century *Crucifixion* signed by Niccolo da Bologna, with its mixed dependence upon Giottoesque and Venetian models, offers an interesting comparison with the Palm Sunday scene as it appears in an Armenian manuscript of the eleventh century, for the foliage-patterned background, originating in either mosaics or textiles, appears in both—an illustration of how the Adriatic shore of Italy steadily received Near Eastern influences until about 1400.

If one were not pressed for time and space, one could go on forever—with such things as the magnificent Campagnola drawing of the *Flagellation*, the relationship of which to Giorgione's *Judgment of Solomon* at Kingston Lacey has, I think, not yet been recognized; with the wonderful material upon the origin, in both the Netherlands and Italy, of night illumination in the various scenes showing the prayer in Gethsemane. But fortunately the things themselves are there for all to see, and one can but hope that they will be seen by many.

COMING AUCTIONS

Hill-Feversham et al. Furniture and Silver

IMPORTANT American eighteenth century mahogany furniture and silver from private sources, consigned by Albert J. Hill of Boston, Mass., together with fine luster ware formerly in the collection of the Earl of Feversham, and other properties will be sold by auction, by order of the various owners, the afternoon of March 12 at the American Art Association-Anderson Galleries following exhibition from March 5.

In the small but important group of American silver is an early American baptismal bowl by John Hastier, New York, N. Y., inscribed: "Christening Bowl of Catherine Schuyler Godchild of Gen. Washington Mar. 4, 1781." Under the foot of the bowl is the engraved inscription "To Betty Jeanne Harbell from her Grandfather William Schuyler Malcolm." John Hastier ranks among the earliest New York silversmiths.

The American furniture in the sale is mostly of New England origin and includes many notable Chippendale, Heppelwhite, and Sheraton examples, a number of pieces retaining their original finish. Outstanding are a Chippendale *bombé* scrutoire with cabinet top, Rhode Island (?), its interest enhanced by the fact that no two are ever alike, and a Rhode Island block-front bonnet-top secretary with claw and ball feet.

Fine eighteenth century Philadelphia Chippendale side chairs in the collection are attributed to James Gillingham and William Savery, and a Sheraton small sideboard is probably by Henry Connelly, Philadelphia, circa 1800.

Further interest is given the sale by the choice collection of about forty-five pieces of Staffordshire silver luster ware pitchers formerly in the collection of the Earl of Feversham. The pitchers range in date from about 1790 to about 1820 and are beautifully decorated, the designs featuring the charming views of English country seats, allegorical pictures, and a variety of floral, bird, and leaf decoration.

Rockefeller Tapestries, Rugs and Furniture

ART property collected by the late Mr. and Mrs. Percy A. Rockefeller, comprising an unusually fine group of tapestries and Oriental rugs, also a variety of furniture—French, Italian, Spanish, English, and American—with decorative objects in harmony, will be dispersed at public sale March 11 and 12, afternoons, at the Parke-

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The remarkable group of sixteenth century tapestries includes an important pair from Flemish looms, chronicle tapestries based on stories of Romulus and Numa Pompilius; these are fourteen-foot hangings woven in warm colorings and showing the figures in landscape settings. Further, among the Brussels examples of a desirable six-foot medallion tapestry.

The Oriental rugs of the sale are distinctly collector's specimens, including as they do antique Ghiordes and Kulah prayer rugs and other choice weavings. One of the rarest examples is a South Persian rug of the seventeenth century in fine preservation; the crimson corners of the pale amber field are trellised with a pattern of minute lotus flowers, jasmine, and other blossoms in jewel colors, and the floral border is in an unusual tone of bluish green. The collection also includes one of the now rarely found antique Silés.

French furniture included in the sale is most noteworthy for a Régence palisander marquetry commode signed by Georges Jansen, Louis XV carved and needlepoint armchairs by Louis Delanois and a Louis XV Beauvais tapestry suite woven with urns of flowers on Venetian red grounds, comprising six armchairs and a settee, and one of the finest sets of its kind to appear on the American market in recent years; there is also a Régence suite covered in Aubusson floral tapestry. Two of the outstanding pieces of early Italian furniture in the sale are a Florentine sixteenth century walnut sarcophagus-form *cassone* carved with a deep frieze of gadroons centring on escutcheon, companion to a piece in the Kaiser Friedrich Museum in Berlin, and a credenza carved with six caryatids. Tapestry screens, Spanish walnut tables with iron underbracing, Venetian state chairs, a Heppelwhite mahogany secretary bookcase, and other English and American furniture contribute an interesting variety to the sale.

Milne-Gordon et al. Painting Collections

A COLLECTION of valuable oil paintings by celebrated artists of the American, English and Italian schools from the estates of the late Margaret S. Milne, the Honorable James Gay Gordon, a Philadelphia collector and other owners will be dispersed at public auction at the galleries of Messrs. Samuel T. Freeman & Company, Philadelphia, of the afternoons of March 7 and 8, following exhibition from March 3.

Eighteenth century portraits, important American landscapes and a variety of genre paintings are the chief items of the sale. Notable among the former are Beechey's *Portrait of a Gentleman*, similar portraits by Hoppner and Thomas Hardy, a sporting landscape by Stubbs and a fine equestrian study by Ferneley. Rembrandt, Peale, Sully, Wyant, Remington and Moran are among the distinguished American painters, while English, Dutch, Flemish and Italian schools are also well represented.

Recent Auction Prices

The sale of Chinese sculptures from the collection of Edwin D. Krenn held at the American Art Association-Anderson Galleries on January 14 brought a total of \$8,705; the important items follow:

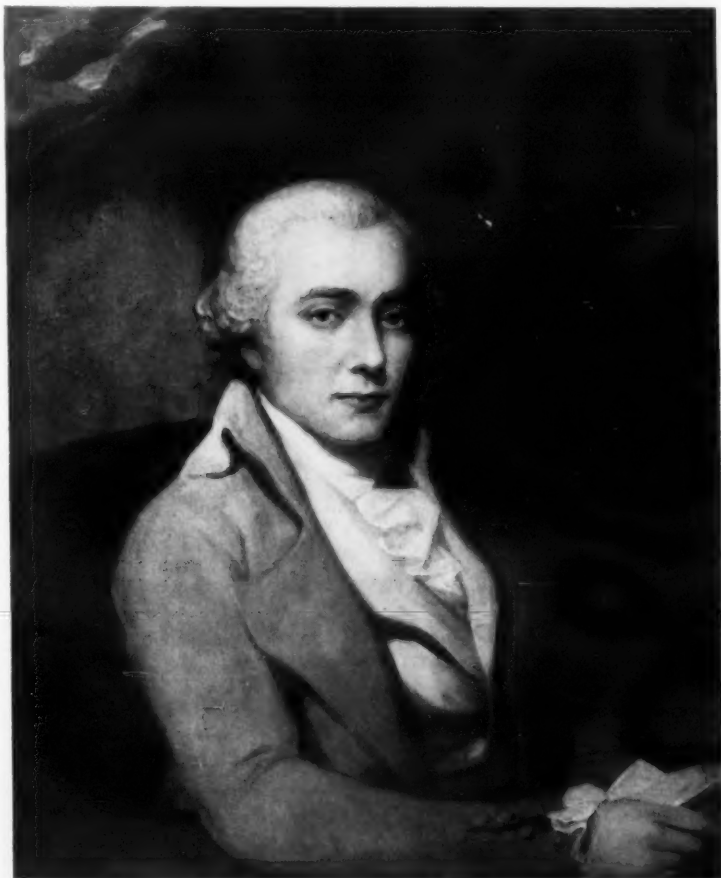
NO.	ITEM	PURCHASER	PRICE
19	Bronze Temple Statue of Kuan Yin, Holding Vase, Five Dynasties (A.D. 906-960)	John Levy Galleries	\$ 500
38	Important Carved Wood Temple Statue of Kuan Yin, Sung (A.D. 960-1280)	Private Buyer	1,450
41	Carved Wood Temple Statue of Kuan Yin, Sung (A.D. 960-1280)	F. Kouchakji	475
42	Carved Wood Temple Statue of a Crowned Kuan Yin, Sung (A.D. 960-1280)	Ralph M. Chait	650

The sale of furniture, tapestries and silver, property of the late Adele E. Schmidt, Mrs. William F. Clarke, Martin Beck and other owners held at the American Art Association-Anderson Galleries on January 21 and 22 brought a total of \$34,982.50; the important items follow:

NO.	ITEM	PURCHASER	PRICE
205	Pair of George III Silver Entrée Dishes and Covers, by Paul Storr, London, 1801	Edw. Prill, Inc.	\$ 450
340	Set of Six Carved Mahogany Lyre-Back Side Chairs by Duncan Phyfe, New York, 1810-20	Private Buyer	1,300
303	Fine Brussels Silk-Woven Tapestry, late seventeenth century, <i>The Story of Alexander</i>	A. M. Adler	1,200

The sale of art objects and furniture, property of Mrs. Minnie R. Walker, Mrs. Frederick Dwight, the late Viola Carlson and other owners held at the Parke-Bernet Galleries on January 21 and 22 brought a total of \$36,140; the important items follow:

NO.	ITEM	PURCHASER	PRICE
38	Pair Green and Aubergine Figures of Parrots—K'ang-Hsi	Private Collector	\$570
77	Pair <i>Famille Rose</i> Statuettes of Phoenixes—Ch'ien-Lung	M. A. Linah, Agent	540
190	Georgian Mahogany Pedestal Desk—English, nineteenth century	M. V. Horgan, Agent	300
270	Rare George I Silver Skittle-Ball Teapot, John East, London, 1723	M. A. Linah, Agent	450
272	Rare Queen Anne Silver Pear-Shaped Teapot with stand, Thos. Fowler, London, 1700	Private Collector	700
310	Frederic Remington, Bronze Group, <i>The Outlaw</i> , American, 1861-1900	Frank Schnittjer	950
350	Important Queen Anne Walnut Wing Arm chair, in eighteenth century needlepoint	M. V. Horgan, Agent	925
362	Sheraton Inlaid Mahogany Serpentine-Front Sideboard, English, circa 1810	N. Y. Private Collector	500
435	Chinese Carpet	M. A. Linah, Agent	410
438	Sarouk Carpet	Vincent Coppola	475



MILNE-GORDON SALE: SAMUEL FREEMAN GALLERIES, PHILADELPHIA
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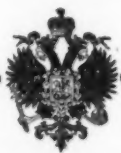
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The sale of paintings, property of the late Moses Tanenbaum, Mrs. F. D. Kaus, Dr. John P. Millet and other owners held at the Parke-Bernet Galleries on January 26 brought a total of \$18,170; the important items follow:

NO.	ITEM	PURCHASER	PRICE
38	Louise — Daniel Ridgway Knight, American, 1830-1924	Frank Schnittjer	\$ 625
45	Sleeping Mother and Child—Thomas Sully, American, 1783-1872	Private Collector	825
48	Great Hot Springs, Yellowstone—Thomas Moran, N. A., American, 1837-1926	Samuel Spergel, Inc.	900
50	Buffalo Hunt by Indians—Carl Wimar, American, 1828-1862	Frank Schnittjer	975
53	Laurence Millet, Aged 3—John Singer Sargent, N.A., R.A., American, 1856-1925	Kleemann Galleries	1,300
58	S. Andrew—Sir Anthony van Dyck, Flemish, 1590-1641	Frank Schnittjer	1,500
62	S. Sigismund, King of Burgundy—Sano di Pietro, Sienese, 1406-1481	Julian T. Abeles	600

New Exhibitions of the Week

(Continued from page 15)

his paintings now on view at the Delphic Studios records his firm foundation in ancient Hindu art, which has been his chief inspiration. The masterpieces of Ajanta and Sarnath are reflected in his work, both from the standpoint of technique, and emotionally. *Dance of Shiva* and *Devotion* are handled as they have been in the past, a formalized conception of the painting of the figure, with a meticulous treatment of detail as design. The group of paintings which deal with contemporary life have been executed in the style of Western art, and are less successful.

Impressionist and Later Portraits

(Continued from page 11)

the race of the cyclists who are cinematographically portrayed.

Cézanne and Renoir, in his later years, were fairly disinterested in their models. It was their medium that held most of their attention and while Cézanne used his friends, himself and his wife as subjects with which to explore the eternal solidity of form, Renoir transformed them in terms of joyous colors and vibrating light. So fugitive are the features of Monet as he is painted in the portrait by Renoir (loaned by Mr. Arthur Sachs) that it was possible to mistake him for Sisley (Renoir's portrait of Sisley actually is loaned to the exhibition by the Art Institute of Chicago). However, compared to the later formal excursions of Picasso and his followers, these Impressionist portraits are primarily recognizable as likenesses of specific individuals.

For portraits that seek to wrench the peculiar essence of an individual there are none more vital, more revealing and more explosive than those by Van Gogh and Gauguin, both of whom brilliantly coordinated their interests in experiments in plastic form with visual representation. Cézanne looked at his model as he did at an apple, Matisse as he did at a design and Picasso as he did at a composite of geometrical units. But Van Gogh drew inspiration from the character of individuals by whom he was fascinated. Yet he felt that "there was no better way of improving your work than doing figures." The intensity, almost madness of his torn strokes and burning colors are nevertheless as ordered as the paintings of the more cynical and aloof Gauguin whose self-portrait of 1889 (loaned by the Chester Dale Collection) is the most curious creation in the exhibition. For Gauguin makes a pattern of his sinister looking face, places it against a flat ground divided into a zone of gold and a zone of crimson and, by means of fruit, flowers, halo and reptile, projects both the saint and the devil which this dauntless individual recognized in his own personality. From the graceful arabesque, decorative color, and flat pattern of such a painting came the inventions of Matisse who renounced verisimilitude only less than Picasso did in his architectural portrait of Braque (loaned by Mr. Frank Crowninshield), co-inventor with him of Cubism. It was from the calculated mathematics of these reconstructions of the disintegrated form that Dali rebelled and, in order to restore the impulses of instinct and to combine the dream world with the real, he has turned to illusionism as a means of "expressing internal perception visually."

None of these artists were portraitists in the sense of the English and American schools, perhaps with the exception of Renoir who lived well on his portrait commissions. Yet even he "created" the images of his sitters rather than imitated them. The exhibition, culminating event of the season, shows what amazing variations were invented with the human figure as the stepping stone.

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EXHIBITIONS IN NEW YORK

GALLERY	EXHIBITION	DURATION
A. C. A., 52 W. 8.	Groppe: Paintings,	Mar. 6-28
Alavoine, 712 Fifth.	French and Venetian Interiors,	to Mar. 15
American Academy, 633 W. 155.	Vedder: Memorial Show,	to April 3
American Artists School, 131 W. 14.	Group Show,	to Mar. 19
American Place, 509 Madison.	John Marin: Paintings,	to Mar. 27
American Salon, 40 E. 58.	Orren Loudon: Paintings,	to Mar. 13
American Women's Association, 353 W. 57.	Self Portraits,	to Apr. 1
Architectural League, 115 E. 40.	Architecture in the U.S.S.R.,	to Mar. 12
Arden, 460 Park.	Garden Sculpture,	Mar. 7-Apr. 2
Argent, 42 W. 57.	Group Show: Paintings, Sculpture,	Mar. 7-19
Associated American, 420 Madison.	O'Toole: Paintings,	to Mar. 14
Artists, 33 W. 8.	Vasilieff: Paintings,	Mar. 8-21
Art Mart, 412 Sixth.	Group Show: Paintings,	to Mar. 18
Art Students League, 215 W. 57.	Members: Paintings,	Mar. 8-19
Babcock, 38 E. 57.	Boris Aronson: Paintings,	to Mar. 19
Barbizon-Plaza, 101 W. 58.	L. Mishell: Paintings,	Mar. 7-Apr. 2
Alice Beer, 41 E. 57.	Antique Textiles,	to Mar. 19
Bignou, 32 E. 57.	"The Tragic Painters,"	to Mar. 12
Boyer, 69 E. 57.	Burluk; Crawford; Datz: Paintings,	to Mar. 12
Brummer, 55 E. 57.	Leon Hartl: Paintings,	to Mar. 31
Buchholz, 3 W. 46.	Kolbe: Sculpture and Drawings,	to Mar. 12
Carstairs, 11 E. 57.	Terechkovitch: Paintings,	Mar. 8-26
Chinese Art Club, 175 Canal.	Paintings, Sculpture,	to Mar. 26
Columbia University.	Group Show: Modern Paintings,	to Mar. 25
Comet, 10 E. 52.	Contemporary Italian Drawings,	to Mar. 12
Contemporary Arts, 38 W. 57.	Frank Blasingame: Paintings,	to Mar. 19
Decorators Picture, 554 Madison.	Rooms Designed for Pictures,	to Mar. 31
Delphic Studios, 44 W. 56.	Yawalkar: Paintings,	to Mar. 12
Downtown, 113 W. 13.	50 American Watercolors,	to Mar. 12
Durand-Ruel, 12 E. 57.	Renoir: Landscapes,	to Mar. 18
East River, 358 E. 57.	Rental Collection of Modern Paintings,	to Mar. 28
F. A. R., 19 E. 61.	Color Reproductions,	to Apr. 1
Federal, 225 W. 57.	Illinois Exhibition,	to Mar. 12
Ferargil, 63 E. 57.	Folinsbee: Paintings; Will Dyson: Prints,	to Mar. 13
Fifteen, 37 W. 57.	William Starkweather: Paintings,	Mar. 7-19
Findlay, 8 E. 57.	Seven Contemporary Americans: Paintings,	to Mar. 12
French Art, 51 E. 57.	Modern French Paintings,	to Apr. 1
Freund, 50 E. 57.	Leandro Bassano: Painting,	to Mar. 15
Gimpel, 2 E. 57.	Garnier: Stone Compositions,	to Mar. 10
Grand Central, 15 Vanderbilt.	Ernest Roth: Paintings,	to Mar. 19
Grand Central, 1 E. 51.	Frank Tenney Johnson: Paintings,	Mar. 8-19
Harriman, 63 E. 57.	O. A. Renne: Paintings,	to Mar. 19
Harlow, 620 Fifth.	Whistler: Etchings,	to Mar. 15
Kennedy, 785 Fifth.	James Allen: Prints,	to Mar. 27
Keppel, 71 E. 57.	XIX and XX Century Prints,	to Mar. 19
Kleemann, 38 E. 57.	Ann Brockman: Paintings,	to Mar. 15
Knoedler, 14 E. 57.	Historical Personages: Engravings,	to Apr. 1
Kraushaar, 730 Fifth.	Glackens, Sloan, Du Bois: Drawings,	to Mar. 12
John Levy, 1 E. 57.	English XVIII Century Paintings,	to Apr. 1
Julien Levy, 15 E. 57.	"Trompe l'oeil," Old and New,	Mar. 8-Apr. 3
Lilienfeld, 21 E. 57.	Chagall: Paintings,	to Mar. 26
Macbeth, 11 E. 57.	Jon Corbino: Paintings,	Mar. 7-Apr. 11
Matisse, 51 E. 57.	Léger: Paintings,	to Mar. 19
Mayer, 41 E. 57.	Chinese Porcelains; Contemporary Prints,	to Apr. 1
Metropolitan Museum of Art.	Egyptian Art,	to Mar. 27
Metropolitan, 27 W. 57.	Westchiloff: Paintings,	to Mar. 15
Midtown, 605 Madison.	William Palmer: Paintings,	to Mar. 19
Milch, 108 W. 57.	Millard Sheets: Paintings,	Mar. 7-26
Montross, 758 Fifth.	Gail Symon: Paintings,	to Mar. 12
Morgan, 106 E. 57.	Eyvind Earle: Paintings,	to Mar. 11
Morgan Library, 29 E. 36.	Manuscripts, IX to XVII Century,	to Apr. 30
Morton, 130 W. 57.	Group Show,	to Mar. 12
Municipal, 3 E. 67.	New York Artists: Paintings, Sculpture,	Mar. 9-27
Museum of the City of New York.	E. H. Suydam: Drawings,	to Apr. 15
Near East Foundation, 2 W. 46.	Clara Sipprell: Photographs,	to Mar. 20
Neumann, 509 Madison.	Group Show: Paintings,	to Mar. 19
Newhouse, 5 E. 57.	Boldini: Paintings,	Mar. 7-Apr. 2
New York Public Library.	Century of Prints,	to Mar. 31
Nierendorf, 21 E. 57.	Fuhr: Paintings; Maillol: Sculpture,	to Mar. 19
Passedoit, 121 E. 57.	Jean Charlot: Paintings,	Mar. 7-27
Pen and Brush, 16 E. 10.	Group Show: Paintings,	to Mar. 30
Perls, 32 E. 58.	Flower and Fruit Paintings,	to Mar. 12
Rehn, 683 Fifth.	Prentiss Taylor, Elsie Driggs: Paintings,	Mar. 7-19
Reinhardt, 730 Fifth.	Barbara Bright: Paintings,	to Mar. 19
Rockefeller Center.	"Young America Paints,"	to Mar. 19
Schaeffer, 61 E. 57.	Old Masters,	to Mar. 15
Seligmann, Rey, 11 E. 52.	French Sporting Paintings,	to Apr. 20
Stern, 9 E. 57.	Jacobi: Paintings,	to Mar. 12
Studio Guild, 730 Fifth.	N. Y. Society of Ceramics,	Mar. 7-19
Sullivan, 460 Park.	Douglas Brown: Paintings,	Mar. 7-29
Tricker, 19 W. 57.	Warner, Guerin: Paintings,	to Mar. 12
Uptown, 249 W. End.	Nagai: Paintings,	Mar. 7-31
Valentine, 16 E. 57.	Raphael Soyer: Paintings,	to Mar. 19
Walker, 108 E. 57.	Olin Dows: Paintings,	to Mar. 12
H. D. Walker, 38 E. 57.	Marsden Hartley: Paintings,	to Apr. 2
Westermann, 20 W. 48.	Einar Berger: Paintings,	to Mar. 19
Weyhe, 794 Lexington.	Harry Wickey: Sculpture, Drawings,	Mar. 7-21
Whitney, 10 W. 8.	Annual Exhibition: Paintings, Sculpture,	Mar. 8-Apr. 10
Wildenstein, 19 E. 64.	Impressionist Portraits,	to Mar. 29
Yamanaka, 680 Fifth.	Flower Arrangements,	Mar. 7-26

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Yet, with it all, there is nothing in the definition of a connoisseur that requires him to make a material contribution in support of art. He need not be a patron.

On the other hand, discernment is not a prerequisite of patronage. Demand for art can be soundly excusable or as desultory as little feathers in a windstorm.

New Yorker readers, we have reason to believe, make the rarest of contributors to art. They are, at one and the same time, purveyors of criticism and partakers of the products of art. They can prove the sincerity of their appraisal with actual patronage; and, inversely, they can justify their patronage with knowing appreciation.

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